

MUSICAL COURIER  
A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND THE MUSIC TRADES

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MME. FURSCH-MADI.

## THE MUSICAL COURIER.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanc,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
Marie Koez,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellucca,	Kate Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janaushek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreño,	Ellen Montejó,	Stagno,
Kellogg,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Kossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Halatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Bruce,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geisinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseffy,	Marie Litta,
Blanche Roosevelt,	Mme. Julia Rive-King,	Emil Scaria,
Sarah Bernhardt,	Hope Glenn,	Hermann Winkelmann,
Titus d'Ernesti,	Louis Blumenberg,	Donizetti,
Mr. & Mrs. Geo. Henschel,	Frank Vander Stucken,	William W. Gilchrist,
Charles M. Schmitz,		

ONE of the first steps the Music Teachers' National Association should take at its annual meeting in Cleveland, next month, is to pass a resolution in which it will be positively embodied that the association will not recognize any degree conferred irregularly upon a musician in this country. Then let it define what is meant by an irregular degree; for instance, a degree conferred by a country school or college; a degree conferred by a private conservatory of music, whether it has a charter from the State Legislature or not; a degree conferred without a proper examination before a competent tribunal; a self-conferred degree. The association must take some steps to stop this fraudulent system by which any self-constituted musician can get a degree of Bachelor or Doctor of Music.

THE secrecy that attended the departure of Maurice Strakosch for Europe has given rise to the suspicion that there is something in the wind; and, of course, this something can hardly relate to anything except operatic matters. Maurice Strakosch, as manager of the Metropolitan Opera

House next season, would, no doubt, try to achieve something worthy of his former reputation; but the present is a time of great struggling for operatic impresarios, and it would be less than prudent to predict what anyone would accomplish next season with an elephantine house on his hands—one whose acoustic properties have not proved to be at all satisfactory. We should like to see an American manager at the head of the operatic affairs of the Metropolitan Opera House, and it is probable this will be the case.

WHAT we have before argued for as a permanent institution in New York, Boston seems to have secured already. This is a public library of the best musical works, which from time to time continues to receive additions, including all notable American compositions. In time an institution of this sort must necessarily come to have great value, even aside from the general one for purposes of reference. It is something in Boston's favor that it has what New York has not. It is to be hoped, however, that before very long a musical library will be started here by responsible parties, when it is certain that the movement will not remain unappreciated, and contributions will be liberally offered. Everything of this kind needs to be begun by those having authority and capital, otherwise the efforts made will be but still-born.

THE attention of Mr. Theodore Roosevelt, the young and ardent reformer, will, in due time, be called to the means adopted by all persons connected with the Grand Conservatory of Music, in conferring upon Mr. Ernst Eberhard the degree of Doctor of Music, and Mr. Roosevelt's participation in the ceremonies. Mr. Roosevelt is a conscientious reformer, and he despises fraud, corruption and trickery under any and every circumstance, whether in politics, finance or art, and his personal quasi indorsement of the action of the Grand Conservatory of Music was unquestionably brought about by such means as precluded any suspicion on his part. Had he known the real facts and their true relation to the art of music, especially applied to its development in this city and country, he would have declined to be present at Chickering Hall on that night as promptly as Roscoe Conkling did.

SUMMER is upon us, and with it naturally comes increased travel by boats. The question of music or no music on these boats is one of some moment to those having sensitive auricular organs. A Boston steamboat company seems to have considered the matter of so much importance as to place upon each of its steamers a fair-sized orchestra and a brass band, which will interpret good programmes during the boat's trip; one on deck, the other, some time after, in the main saloon. We believe this to be a wise step, which will result in a greatly increased passenger list. It is to be regretted that something of the sort is not forced upon the owners of boats that travel to Coney Island, Rockaway, Long Branch, Glen Island, and other summer resorts, for the broken-down harp, fiddle and flute which are met with and have to be endured now are a combination that offends even callous ears, and is naturally a torture to those who have been accustomed to decent playing.

THE question of closing the music stores at one o'clock on Saturdays, during June, July, and August, has once more come to the surface. Certainly there should be no hesitation on the part of music dealers to consent to such an arrangement, especially during July and August, whatever opinions may be held about the Saturday half-holiday in June. To the credit of the music dealers generally, it must be said that with but one exception—Ditson & Co.—they are in favor of granting their employees the holiday requested. There are no weighty reasons why any stores should be kept open on Saturday afternoons during July and August (with the exception of those that cater to bodily needs and comforts, such as druggists, grocers, confectioners, &c.), for the volume of business transacted does not repay the proprietors for their own as well as their employee's deprivation. We hope a general agreement will be arrived at, and all music stores be closed at 1 P. M. on the eight Saturdays comprised in July and August.

WANTED—FOR THE UNITED STATES ARMY competent Band Musicians. Apply to Superintendent General Recruiting Service, Army Building, New York City, or in person or by letter to the nearest recruiting officer.

WANTED.—A CONDUCTOR. THE MILWAUKEE Musical Society, Milwaukee, Wis., desires the services of a competent Musical Director, who has experience both as a conductor of choruses and orchestra. Address Mr. WM. ROHLFING, Treasurer, Milwaukee, Wis.



## THE RACONTEUR.

I HAVE often been amused, in looking over the exchanges, to see what wonderful imaginative powers a New York correspondent for a Western newspaper would develop, especially when he desired to give someone what the Duke of Albany used to term a "lift."

As stories grow by what they travel on, this phenomenon of fate must account for the following bit of news which a "faithful and reliable" correspondent sent from this city to the *Trovatore*, of Milan, for its issue of May 1. Thus the correspondent writeth: "The farewell soirée of the celebrated Stagno, at the Metropolitan Opera House, was a moving event. He sang in 'Il Trovatore,' the same opera in which he effected his most splendid debut. Throughout the evening he was the object of festive greetings, and ('Di quella pira') had to be repeated amid clamorous hurrahs. The ladies waved their handkerchiefs from their boxes, and the artist was summoned to the footlights eleven times. It was a most enthusiastic affair. Stagno received quantities of flowers and a silver crown, the gift of many dilettanti of the choicest New York society. It was the greatest soirée of the season, and will be an ineffaceable memory in the record of the great artist and in the annals of the theatre."

THE MUSICAL COURIER has fully appreciated certain excellent qualities in Signor Stagno's singing, and has striven to do him justice in all respects.

I believe that Signor Stagno did sing for the last time here. And it was a moving event—moving toward Italy.

I did not count the number of times the tenor was summoned to the footlights. I dare say that it was precisely eleven.

What suppresses me, however, is that silver crown. It must have been given the worthy Signor "on the sly." He must have got it "in the eye," too; that is, his mind's eye, Horatio.

Now, I have no desire to give my good friend Stagno a "black eye" in this matter; but I would really like to know whence he got that silver crown, whither it went, its birth, its species, its destiny.

I have, so far, by diligent search, traced that crown to the fertile brain of that *Trovatore* correspondent.

I have ascertained that he went to Martinelli's, where he met Signor Stagno, by chance.

Then a bottle of Chianti met the other two genial souls. A bottle of champagne followed. Then another bottle of champagne fizzed in among and around the rest.

Then there was another fizz, when, lo and behold! as the beautiful starry device of a jeweled crown appeareth in modern fire-works when properly set off, there arose from all this fizzing a silver crown of unusual beauty!

As a crown requires a head, Signor Stagno and his guest are supposed to have acquired heads of pretty good size in their incubation over this silver crown.

It is said to have floated around in the air and to have fired off high C's and half-seas-over generally, and to have played "high jinks" with the singer and the correspondent.

Yet, strange to say, nobody, outside the tenor and the other man ever saw the crown—except the waiter, and he never "gives away" his *pour-boires*.

As nobody outside the tenor and the other man saw it, somebody or something inside them may have had more or less to do with it.

This brings me back to my original theory—it was the champagne "what did it."

If it was not this, then it must have been "golden buck." It is said that that kind of a dish will enable any man with a stomach to see silver crowns among the gold.

Crowns of this kind work better in English currency, however than they do in America.

I am really glad that Signor Stagno got a crown; a silver one, too. All the fault I can possibly find with the matter is that the crown gave somebody such a swelled head that he couldn't get it off to show it until he got to the land of lemons. Plenty of lemon-juice will do the business, however, and will unswell the finest head in existence.

Next time, Signor Stagno, don't keep the crown business all to yourself and one correspondent. Bring us in too. Then you will see two crowns—if you can only look straight.

"A Sea Change"; or, "Love's Stow-away," is the title that has been decided upon for the new comic opera, over which so much has been said, William D. Howells writing the libretto and Georg Henschel supplying the music.



## Opera-Plot Sonnets.

## I.

ERNANI.

*Ernani* is a bandit and a thief,  
Annexing cattle and the straying horse.  
The girl *Elvira* worships him, of course,  
And *Carlos* worships also, hence the grief.  
Another antique rooster, to be brief,  
Adores her too, and keeps her home by force,  
Deaf to free tickets, pity and remorse,  
Defying *Carlos* and the brigand chief.  
But *Carl* is chosen king and pardons both,  
And so *Elvira* and *Ernani* wed;  
But the old man, with fury in his head,  
Has sworn all by himself a fearful oath;  
He watches the young lovers from a shed,  
And toots upon a horn till they are dead!

## II.

BALLO IN MASCHERA.

A Swedish king adores his best chum's wife,  
And she returns his passion, you just bet,  
Without a single shadow of regret,  
And so the husband leads a joyless life.  
He finds their secret out and buys a knife  
(Four blades, a corkscrew and a vinaigrette),  
And on the second night of "Olivette"  
He drains twelve cocktails and prepares for strife.  
At the French ball the guilty things appear,  
One dressed as *Nancy Sykes*, one as *King Lear*.  
The husband, robed as *Toodles*, also comes,  
He stabs the monarch till his wind gives out,  
And then *Arditi* rises with a shout  
And tells his men to cover up the drums!

## THE MUSIC TEACHERS.

## THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

## An Official Announcement—An Excellent Programme.

THE Executive Committee of the Music Teachers' National Association have handed us the programme of the eighth annual meeting of the organization, which is to be held at Cleveland, Ohio, on Wednesday, Thursday and Friday, July 2, 3 and 4 next. It is rich in every department intimately concerning teachers of the pianoforte, voice, organ and musical theory, there being two lectures on pianoforte topics, three on the voice, one on the organ, one on theory, one on elocution as applied to musical studies, one on the art of teaching, one on elementary instruction, two on church music, and two on the national aspects of composition, with an accompanying recital, by distinguished artists, of American vocal and instrumental compositions.

The following *résumé* will give, at a glance, an idea of the merit of the essays to be read at the coming meeting; Pianoforte—S. B. Mills and Wm. H. Sherwood; Voice—Mme. Luisa Cappiani, Chas. R. Adams and Wm. L. Tomlins; Organ—H. Clarence Eddy; Theory—Frederic Grant Gleason; Church Music—W. W. Boyd, D.D. and S. N. Penfield, Mus. Doc; Miscellaneous Topics—Geo. E. Whiting, Willard Burr, Jr., Arthur Mees, E. E. White and Jas. R. Murdock.

Among those who have already accepted the invitation to participate in the discussions by way of introducing them are W. W. Gilchrist, W. S. B. Matthews, J. S. Van Cleve, F. A. Apel, Frederic W. Root, J. F. Rudolphsen, H. R. Shelley, Theo. Presser, John C. Fillmore, J. M. North, C. M. Cady, S. B. Whitney, Karl Merz, A. A. Stanley, S. G. Pratt, Eugene Thayer, F. B. Rice, L. W. Mason, Emil Liebling and others. In addition to the literary and business features of the convocation, there are to be a few choice recitals by some of the most notable artists in the country. In these will participate Wm. H. Sherwood, S. B. Mills, Dr. Louis Maas and Mme. Maas, H. Clarence Eddy, Calixa Lavallée, S. Jacobsohn, Mme. Luisa Cappiani, the Cleveland String Quartette and others.

Arrangements are in progress for hotel and private entertainment and railroad fares at commuted rates, all particulars of which may be learned by applying to N. Coe Stewart, 26 Jennings avenue, Cleveland, Ohio.

The eighth annual meeting of the M. T. N. A., in consideration of the brilliant essays to be delivered and the important measures to be inaugurated, ought to make such an impress as to mark an epoch in the musical history of America.

Mr. Wm. H. Sherwood is to speak on "The Necessity of Accurate Mechanical Powers as a Means to the Higher Development of Musical Sense."

This ample title will give the noted teacher and pianist full opportunity to discuss the commonly neglected points of pianoforte technique, especially the development, or want of it rather, of the fourth and fifth fingers, and the different kinds of touch necessary to the adequate rendition of the masterpieces. In addition to the lecture, Mr. Sherwood is to give a recital of rare solo works, and some concerted music with Mr. S. Jacobsohn, the distinguished Cincinnati violinist, and with the Cleveland

String Quartette he is to play the great Schumann Quintette in B flat.

A topic of extraordinary importance to the students, vocal or instrumental, is that of "How to Practice." Two-thirds of all the practice that is done is as bad as, if not worse than, thrown away.

When we reflect that in addition to the waste of time in careless or incorrect practice, habits are being formed which must be broken up before correct work can be done, it will be seen how urgent is the necessity of knowing how to practise to the best advantage; how to make unobstructed progress and to economize time. No one understands this art better than S. B. Mills, and every teacher expecting to attend the Cleveland meeting will be delighted to hear that Mr. Mills has promised not only to deliver an address on this subject, but to give a recital of some of the masterpieces of pianoforte composition.\*

If teachers, as well as artists, more fully understood the principles of elocution and would make a practical application of these principles to their instruction in interpretation, they would find their work lessened and their success increased. In the conservatories abroad, the advantage of a study of elocution is fully realized, and professors of the art duly provided. All vocal teachers should be specially well informed in regard to dramatic expression, and the instrumentalists can also make good use of such knowledge.

In order to excite more interest in this study, the Executive Committee of the M. T. N. A. have invited the distinguished elocutionist, Mr. Jas. Murdock, of Cincinnati, to prepare an essay on "The Relation of Elocution to the Musician." Mr. Murdock has most cheerfully accepted this invitation, and anticipates much pleasure in presenting before the National Association some practical views which he has entertained on this topic for many years.

Mme. Luisa Cappiani's address on "Vocal Culture and Dramatic Action" will be an exposition of her system of cultivating the voice, and also emphasize the relation of elocution to vocal music.

Mme. Cappiani is to bring with her three promising pupils to illustrate her methods of instruction, Miss Ida Kleber, a coloratura singer; Miss Nettie M. Dunlap, a dramatic mezzo-soprano, and Miss Helen Dudley Campbell, a dramatic contralto.

This "proof of the pudding," as it may be called, will be a very valuable feature. Many teachers can theorize *ad infinitum*, but those who can show a well-educated pupil are of far more use in the community in which they live and labor.

Another superior and most profitable address on the cultivation of the voice will be delivered by Charles R. Adams, of Boston.

Mr. Adams is well known as a vocalist of wide experience, having filled many important engagements, and to his practical skill as a singer he unites the greater power of a sterling teacher of the voice.

In Mr. Adams and Mme. Cappiani Boston and New York will be well represented.

Wm. L. Tomlins, of Chicago, is to speak on "Chorus Conducting." The natural fitness and wide experience of Mr. Tomlins constitute him an authority on the subject, and the ideas and suggestions which he will be likely to present before the association will doubtless be of a most interesting, practical and serviceable character.

In seeking someone suitable to present an essay on the organ, the choice of the committee has been a peculiarly fortunate one. It was desirable to have someone whose tenets were at the foundation thoroughly orthodox—one who would be likely to give good advice as to the preparation for and earlier studies of the instrument, so that the outcome would preserve the best of the old school and best prepare for the engrafting of the new school. If an organist builds on Bach as his corner-stone, he is likely to always preserve that respect for a legitimate school of organ music which will deter him from degrading his instrument to a mere imitator of other instruments. The organ is not an orchestra in epitome, solely, but has its own individual character and school of music, and it is desirable and feasible in this country to form a school of playing which shall perpetuate the best of the German, French, and English schools, and avoid what may be objectionable. A representative of the American organist is Mr. H. Clarence Eddy, and to him has been entrusted the theme "Organ Playing."

To Mr. Frederic Grant Gleason, of Chicago, has been assigned the important topic "Modern Harmony." Since the days when the "Morning Stars sang together," presumably in harmony rather than in unison, since "one star differeth from another star," the science of harmony has undergone not a few changes. Palestrina and Monteverde would likely characterize "modern harmony" as diabolical discord, but those who hear Mr. Gleason's treatise on this theme at the Cleveland meeting will wonder what kind of ears were in vogue between 1514 and 1643. Mr. Gleason is one of the most erudite of our theorists, a clear thinker, fluent writer and an agreeable speaker, and much profitable enjoyment may be anticipated from his part in the programme.

The treatment of a subject of very great importance—viz., Church Music—has been intrusted to the Rev. Dr. W. W. Boyd, of St. Louis, and Dr. S. N. Penfield, of New York. Dr. Boyd is a Harvard and Heidelberg man, a clear, broad thinker, possessed of refined musical taste and one of the brightest speakers of the day.

"Church Music from a Pulpit Standpoint" will be the title of his address, and those who anticipate, from the reverend title of

[\* We are informed by Mr. Mills personally that he will not be present.—EDITORS MUSICAL COURIER.]

the speaker, a re-hash of the common cant of so-called orthodoxy will be most agreeably disappointed. As a pendant to this lecture, there will be an essay by Dr. S. N. Penfield, the well-known organist, of New York, entitled "Church Music from a Chorister's Standpoint."

This double, or stereoscopic view of so important a topic will doubtless excite a great deal of interest and call out a lively and profitable discussion.

"Sight-Reading and Cultivation of the Musical Ear," by Arthur Mees, of Cincinnati, as an essay on elementary musical instruction, will elicit much interest, especially among the public school men and choral conductors. These two senses in the musical student, the sight and hearing, are rarely cultivated as they should be.

One is almost sure to be developed at the expense of the other, and how to develop both, in proper and helpful balance, will be well worth listening to.

An essay which will enlist the attention of all branches of the teaching fraternity will be the essay on "The Art of Teaching," by E. E. White, of Cincinnati, well known as the author of important educational works. Prof. White has a wide reputation as an educator, is a fine speaker, and his essay will be one of the most valuable contributions to the rich programme.

The effort being made by the association toward the encouragement of native and resident composers is meeting with the hearty approval of all earnest musicians. Art life has reached that stage in this country where it begins to take on the character worth conservation and support. There are a number of composers here who understand the higher forms of composition and are capable of doing work which will compare favorably with foreign compositions, and there are many more who need only to feel that their work would find appreciation and sale to cause them to make use of their talents.

It would be idle to argue that Americans have little or no talent for art creation. There is not a field which Americans have earnestly cultivated in which they have not distinguished themselves, or surpassed all the older nations. There are American litterateurs who rank with any foreign contemporaries; there are scientists, sculptors, painters, actors, singers, pianists and organists who compare favorably with their transatlantic brethren, and why should not the talent for musical creation be as indigenous as all these other manifestations of the artistic germ? Why should we not have creative as well as interpretive musicians? Composers as well as sculptors, painters, actors, scientists and poets?

That we have not had them in due measure has been due to a variety of causes, but chief among these has been and still is, the apathy and want of encouragement on the part of the whole musical and publishing fraternity. We have not fully outgrown that snobbish, toadystic sentiment that foreign works of art are, as a matter of course, superior to the home-grown article. Teachers use the compositions of foreign writers in preference to those of their American brethren, without giving them a fair trial side by side.

They will use careless, indifferent reprints of foreign rather than domestic compositions, which latter have had the advantage of the personal revision of the composer. The publishers do all they can, as a matter of business, to stimulate this preference, and the idea that European composers are of necessity superior to Americans does the rest. The result is that our native and resident composers are indifferent, and the cause of American composition languishes, or has never really thriven as it might and will do when a proper copyright law goes into operation, which will make it desirable for publishers to issue the works of American composers, and when our teachers do their part by using more freely the works of their American brethren.

When this time begins to dawn and to show signs of permanence, there will be no dearth of American composers, and the day of "An American School of Composition" will not be far distant. At the Cleveland meeting of the National Association there will be two essays on this all-important theme, and a recital of vocal and pianoforte works by native and resident composers.

The well-known organist and composer, Geo. E. Whiting, and Mr. Willard Burr, Jr., of Boston, are to read the essays, following which Mr. Calixa Lavallée, one of Boston's most talented pianists, is to give the recital of pianoforte works, interspersed by vocal numbers rendered by prominent singers. This recital is to be succeeded by a discussion, which, after the introductory remarks by W. W. Gilchrist, S. N. Penfield, S. G. Pratt, and H. R. Shelley, will be open to all who have a thought to contribute or a suggestion to make.

It is thought that the concentration of so much attention on this matter is demanded by the merits of the case, and that great good will follow the effort.

The committee to which was deputed the work of organizing a National College of Teachers will hold its meeting at Cleveland on Tuesday, July 1, and as this body contains upward of one hundred and twenty-five of the most eminent musicians in the American fraternity, that meeting will be a notable event in the history of music. The questions of organization, government, &c., and especially the standard of musical attainment, in all its detail, to be established in this country, will be thoroughly discussed at this all-day and, perhaps, all-night session.

The report of this committee is to be rendered to the association on Thursday afternoon, there to be discussed by all who desire to and finally acted upon.

—The concert of the Vocal Society, of Stamford, Conn., given last week, was not very largely attended, but was an excellent affair.

## PERSONALS.

**VON BÜLOW AND SIR JULIUS.**—I am told, but do not vouch for the fact, that *pourparlers* were opened with Hans von Bülow for his engagement with Mr. Carl Rosa, firstly to bring over the Meiningen orchestra to London next autumn, and secondly to conduct the Carl Rosa performances in London next spring. This announcement, of which a denial is by no means unanticipated, would, if the thing eventually came off, be big news indeed.

By the way, when in Dublin, Dr. von Bülow saw the Benedict testimonial list in Messrs. Cramers' shop, and he headed the list with "Hans von Bülow, 6d." Dr. von Bülow calls him Sir Julius Benedict.—*London Figaro*.

**BON VOYAGE, MUSIN!**—Ovide Musin, the talented Belgian violinist, who has been so very successful here last season, sailed for Europe in the Celtic on last Thursday. He will return to us, however, for the beginning of the fall season.

**NOTHING LIKE IT.**—P. S. Gilmore says: "I tell you there is nothing like a good military band for the open air. Strings are well enough for indoors, but they are weak outdoors, especially at the seaside, where the atmosphere affects their tone." Right, Patrick, right you are!

**VON BÜLOW IN LONDON.**—Dr. Hans von Bülow is being received with much cordiality in London. His piano recitals draw crowds, and his playing is not only enthusiastically applauded by the general public, but the critics refer to him in most praiseworthy terms. As an intellectual pianist he has no superior.

**A WANDERING MINSTREL FOUND.**—S. B. Whiteley, the missing organist, on whose disappearance much anxiety and sympathy have been wasted, has at last turned up in Chicago, after a fortnight of careless carousing. We understand he has applied to his friends for assistance to bring him back again, but we doubt the efficacy of his appeal. He certainly has stretched the limit of patience, and his return would be of doubtful policy. Although a man of unquestioned talent, his unconquerable habit of dipsomania renders his professional engagements of uncertain value.—*Cleveland Sun*.

**A SCOTCH ITALIAN.**—Signor Campobello has been a favorite this season in the Emma Abbott Opera Company. His wife is also a singer of excellent gifts, known under the name of Mme. Sinico. Signor Campobello's real name is Henry Campbell, and he is a robust Scotchman, although he speaks fluently Italian, French, Spanish and German, besides English. He has pleased his male listeners as much as the feminine portion of the audiences before which he has appeared.

**A GRAVE ANSWER.**—Annie Louise Cary (now Mrs. Raymond) was some time ago (before her marriage) asked to sing for the benefit of a crematory scheme in Pittsburgh, and as an inducement for her to consent to the proposition she was offered a certificate, which would have entitled her to the free cremation of her remains! She answered, with becoming gravity, "I should as soon think of buying my own coffin," and consequently did not sing.

**ROSSINI AND THE GRISETTES.**—The children of Grisi and Mario, the grisettes and marionettes as they were called, were very lovely. They came in one morning to Rossini, about fifteen years ago, guided by their mother, and sang an air with their fresh young voices, so sweetly that Rossini, plunging his hands deeply into his pocket, brought out some sous and presented each with one, saying, "I always pay my artistes. Keep this as a memento of your first salary."

**BOSTON AGAIN.**—Mr. Tucker is a Boston pianist, whose performances merit wide recognition. His playing is noted for its unflinching accuracy, in the first place, and he exhibits much grace, refinement and expression, without ever degenerating into sentimentality. He obtained a great success at the last Arlington Club (Boston) concert.

**ON THE CORNEMUSE.**—There has just died in Ireland a musician of peculiar individuality, named Patrick Bohan. He was the most famous performer on the "cornemuse" in Great Britain, and had to compose the music which he executed.

**DELIGHTFUL ALL AROUND.**—Fahrbach, who shares with Strauss a great reputation as a composer of dance music, whose pieces number several hundred, has just received a valuable decoration from the King of Portugal. It is pleasant to read of these distinctions being offered to musicians.

**WAGNER AS A JOKER.**—Wagner was sometimes very humorous, as the following *storiella* proves: At a certain dinner, he sang and cracked a hundred jokes, but a friend of his was suddenly taken ill. Wagner urged him to permit himself to be carried to bed. The friend did so, when Wagner accompanied him to the bedroom, and on the threshold began to sing, with the greatest comicality possible, the aria from Rossini's "Il Barbiere," beginning, "Presto, presto, andate a letto" (Quick, quick! go to bed!). The day after, at the same hour, Wagner's friend was all right, but the illustrious composer was no longer among the living. The joke related happened the day before his death.

**LITTA'S MONUMENT.**—The monument to be erected to Litta, the deceased prima donna, by her friends at Bloomington, Ill., will stand 17 feet 5 inches high, and will cost altogether \$1,450. This is a gratifying honor to Miss Litta's family.

**A FAVORITE'S DEPARTURE.**—Mme. Trebelli sailed for England in the Celtic on Wednesday last. She has been heard here with great pleasure, and wherever she has appeared, her audiences have welcomed her in the most enthusiastic style. If

she pays this country another visit, she will be received with all the honor due to her artistic merits. She intends to appear in various concerts in England, where she is and has ever been a very great and really deserved favorite.

**NOT ROGER WILLIAMS.**—G. W. Lennon, a Boston tenor, has been well received in Providence. The *Visitor*, of that city, says "the magnificent singing of Mr. Lennon was a treat to the musically inclined among the listeners."

**I GO ON FOREVER.**—That veteran opera singer and prima donna, Clara Louise Kellogg, does not seem to have any idea of retiring from the stage, for, although she has concluded no positive engagements as yet for the ensuing season, she is said to have under consideration an offer from a director of Italian opera, and three offers from managers of English opera. Miss Kellogg sailed for Europe last week. She is reported to have said: "I am simply going abroad for a pleasure trip. I do not expect to do any singing, and shall not be absent more than two months. I wish to see for myself exactly what is going on abroad. Unfortunately, I cannot rely upon the press for the exact information which I wish. I enjoyed my last visit to Europe very much, and I expect that this trip will also prove a very pleasant one."

**ON THE STILL HUNT.**—It is said that John A. McCaull, of the Casino, will endeavor to bring over for next season's opera at that establishment, the famous comic opera singer, Miss Florence St. John. She would, no doubt, prove a star for one season, both here and on a tour through the country.

**EXCELSIOR!**—Louis Blumenberg, the violoncello virtuoso, has just returned to New York from his concert tour in Texas, where he was received with all the enthusiasm possible. This week he plays at some concerts in the northern part of this State. His reputation is constantly on the increase.

**BAR AND BARITONE.**—Signor Foli (Mishter Foley), the Irish baritone, seems to be making money in an unique way. A special jury, a few weeks ago, awarded him \$17.50 for an assault committed upon him by a member of the bar. The popular baritone was struck with a stick, but did not retort in like manner, and for this admirable self-control he has gained money, if not fame. Success to the man who refuses to put the "shillelah" to its accustomed forcible use!

**A FAMILIAR FIGURE GONE.**—James A. Johnson died at his house in East Orange on last Wednesday. He may fairly be called one of the most familiar figures in the New York musical world, though of late years best known by the older generation. Through a life of sixty-three years, Mr. Johnson faithfully served the cause of good music as instructor and as director of choral bodies. His fine taste and wide musical learning, prompted by unflinching enthusiasm in his art, were unreservedly given to all his work, and many of the public, besides the host of his personal acquaintances, will learn with regret that the useful labor of "Jimmy Johnson" is at an end.

**A BELGIAN PIANIST DEAD.**—Louis Brassin, the Belgian pianist and composer, recently died at St. Petersburg. His compositions were chiefly of the virtuoso type, and his playing is said to have combined the maximum of power with great musical intelligence. His reputation on the continent was extensive, but in England and this country he is but little known, even through his arrangements and compositions.

**MEMBERS OF THE ACADEMY.**—M. Daubé, conductor at the Paris Opéra-Comique, and Saint-Saëns have both been elected members of the Royal Academy of Music, Stockholm. Such an honor is deserved, if it has no particular value.

**ONLY NINE HUNDRED TIMES.**—The veteran tenor Theodor Wachtel still continues to tread the boards. He recently appeared as *Chapelin* in Adam's "The Postilion of Longjumeau," at the Walhalla Operetten Theatre, Berlin, which made the nine-hundredth time of his interpretation of the part.

**A FIFTIETH ANNIVERSARY.**—W. Taubert, the well-known and veteran director of the Berlin Opera House, will celebrate this year the fiftieth anniversary of his connection with that theatre. He will conduct on this special occasion his own opera, "Der Zigeuner," which was represented in 1834. Herr Taubert has been *titulaire* of his position since 1842. The event is one of some importance, for very few musicians are identified with one establishment for half a century.

**THE ORDER OF ITALY.**—Eduardo Marzo, the organist of St. Agnes' Roman Catholic Church, who has lived in New York for a number of years, has just been made a Knight of the Order of Italy by King Humbert. The King of Bavaria made a great mistake in not having knighted Richard Wagner before that composer died.

**A NEW TENOR.**—A new tenor has just appeared in Paris, at the Opéra-Comique, with Mme. Van Zandt in "Lakmé." His name is Degenne, and he is said to have a delightfully equal voice, quite musical in all its range. His high chest tones are easy, melodious and entirely at his command. He is an acquisition of no mean importance to M. Carvalho.

**SIR JULIUS BENEDICT'S JUBILEE.**—The second and last of Sir Julius Benedict's jubilee concerts, in celebration of his fiftieth anniversary as a conductor, was given on last Saturday morning before an audience of six thousand persons at the Royal Albert Hall, London. The same enthusiastic reception as was extended the night before was again accorded to the veteran musician, and the farewell concert was as popular as well as an artistic success. The famous military band of the Second Life Guards played as an overture several American airs, which were loudly applauded. Mme. Sembrich, Miss Antoinette Sterling and other

artists were among those who pleased the most. Mr. Winch, the Boston tenor, was prevented from appearing on account of indisposition.

**MAPLESON'S MODESTY.**—This is how the London *Figaro* states an incident which occurred over here: Lieutenant-Colonel Mapleson was, shortly before the closing of the Academy of Music, presented with a gold watch and some diamond wrist-buttons. A sword of honor was suggested, but the lieutenant-colonel preferred something "more useful, modest, unobtrusive and neat." So they made it wrist-buttons.

**MRS. OSGOOD'S SUMMERING.**—Mrs. E. Aline Osgood will spend the summer, as usual, at Williamsville, Vt., and will remain there until the first week in September, when she intends taking a trip to the White Mountains for a couple of weeks, returning to her Philadelphia home late in September. Next spring she will visit London professionally.

**DEATH OF HENRY C. WORK.**—Henry C. Work, the popular song writer and composer, died at Hartford, Conn., on last Sunday evening, of heart disease. "Marching Through Georgia," "Grandfather's Clock," and "Dear father, come home with me now," were written by him.

**MISS ABBOTT'S NEW DIRECTOR.**—Signor Tomasi has succeeded Professor Rosewald as musical director of the Emma Abbott Opera Company. Signor Tomasi is a musician of excellent gifts, and will bring great enthusiasm to his work. The change, therefore, is likely to be an acceptable one. Mme. Rosewald and her husband also leave the troupe.

## A Springtide.

THE entertainment given in the Academy of Music on last Thursday evening by Jerome Hopkins, and described as the "Nineteenth Springtide," was as varied as it was melancholy in character. Truly the humor of "Taffy and Old Munch," denominated the "Wonderful Cannibal Opera," was of that exhilarating order that tends to depression. From the sublime to the ridiculous is only a step; and from laughter to crying, about the same. We laughed at first, especially at Mr. Hopkins's attempt to sing, but, as the scene unfolded itself, unbidden tears of grief started from anatomical points they never before proceeded from. We need such composers and such entertainments to show us what passions music is capable of exciting in our breasts, and as we are all children, some older, some younger, Mr. Hopkins has done the world an unspeakable service in bestowing his time and genuine talent on the production of such a masterwork of its kind as the wonderful cannibal opera, "Taffy and Old Munch." Here is his own note appended to the programme. It is all true, we sadly confess. We thank heaven there was such genuine amusement to be had this hot weather:

NOTE.—Since bibs and pinafores (with one notable exception) were never intended for gray-haired consumers, even so was "Taffy and Old Munch" never written for bald-headed ones. Please "stick a pin right there," in justice to "that incorrigible wag," the composer, who believes, with Solomon, that "there is a time for all things," and that "Taffy" is the time to laugh. Respectfully submitted, &c.

## Light Opera.

THIS has been a fine week for comic opera on the Casino roof. There has been more melody drunk in up among the lights and the tropical plants than has been the case for many a cool week before.

The result is that "Falka" is far from dry. In fact, the opera is "running to excellent business." Entrance by the elevator after 11 P. M.

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"Madame Piper" and her lovely daughter still go on at Wallack's. They might do a more thriving business, yet they seem happy.

Miss Gracie Wilson is the jewel most talked of there. Because of her singing? Because of her crying for "more jam?" Her portrait is selling in great numbers. She has a fine form and poses in a manner to charm the soul of a photographer.

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This is the last week of "Blue Beard" at the Bijou. The burlesque has been the greatest hit of the season at this place, and has had a capital run to excellent houses. We trust that Boston—whither the company next goes—will appreciate the clever work of Messrs. Kruger and Tams, and the sweet singing and the good dancing of Misses Carson and Rice and Perry, as well as the mobile beauty of Miss Pauline Hall.

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"Penny Ante;" or, "The Last of the Fairies," a new musical burlesque in three acts, was produced to a large house at the Fourteenth Street Theatre on Monday night. The music was "furnished" by Frederick and J. Eustis, of Boston. Frederick A. Oakland, a new tenor, of London, made his first appearance here in burlesque. Other parts were taken by Misses Louise Searle, Jennie Reiffert, Grace Lewis, and Messrs. Ainsley Scott, S. Charles, G. Champney, Charles H. Drew and Joseph W. Harris. Particulars will be given next week.

## Metropolitan Musical Society.

THE Metropolitan Musical Society held its second reception on Friday evening last at No. 192 Third avenue. The selections were wholly instrumental, in accordance with the aims of the organization. The hall was filled with auditors, and the music was received with pleasure, sometimes reaching enthusiasm.

The selections were a march from the "Merry War," the over-



ture of "Nabucco," Halévy's romance, "My Good Angel," a quintet by Messrs. Smith, Preston, Berghaus, Abbott and Rauffuss, Sodermann's "Swedish Wedding March," Keler-Bela's "Lustspiel" overture, a valse by Strauss, and a polka and march by Faust.

The overtures were well played, as also were the valse and polka. Considering the time the organization has been "on its legs," the rendering of most of the pieces was characterized with fair precision and good shading. The marches went with much spirit.

A feature of the entertainment was a gavotte, composed by Prof. Charles Christrup, the conductor. The composition is pleasing and melodious, and was well given. Professor Christrup himself played a *fantasie* on Rossini's "Stabat Mater," on the violin, in excellent style.

The society has met with struggles in an effort for existence, but is now in most promising shape, owing especially to the untiring efforts of Professor Christrup. The president, Dr. A. Berghaus, has contributed no small share to the society's welfare. The vice-president is L. Rauffuss; the treasurer, H. J. Hildebrand; the secretary, L. Moennig; the librarian, J. W. Preston.

### Hans Richter and Berlioz.

**A** MORE magnificent orchestral performance than that of Wagner's "Siegfried's Gang zu Brunhilde's Felsen," "Trauermarsch" and "Walkürenritt," at the fifth Richter Concert, I never heard, and it once more shows what Napoleon I. said to be perfectly correct: "A great general can make the best army of any soldiers." What was the orchestra when Richter took it in hand? What is it to-day? Equal to any demand; but, mind you well, under him only. Hans Richter's conducting is so perpetual; he does not merely superintend the time—he plays the piece with his head, with his left hand; the way he bends forward more or less, the immense, the perplexing knowledge of each entry which his memory never misses; the great respect and unbounded confidence of all the performers, who, with the music before them, trust to him without the music, render him a phenomenon at the conductor's desk; and although I am sorry to see that the great, the important Birmingham Festival Committee saw fit to pass over the claims of any Englishman to succeed one who was also a foreigner—Sir Michael Costa—it is impossible to blame them for selecting the one man who has given such frequent and ample proof of his being capable of doing what until now no Englishman has proved himself to be able to do. Do not let it be said again that conducting by heart is only a secondary accomplishment. Before all, let those who see Dr. von Bülow or Richter conduct by heart, and feel inclined to pooh-pooh what they cannot do, try a Wagner score. Beethoven's symphonies many people know by heart. But then see the perpetual rapport of Richter with his orchestra; his eye is everywhere, and it could not be everywhere and on the paper too. He can carry or steady his hand just as he pleases; and what a force of will that requires, only those who understand the affair thoroughly are able to say.

It was in Paris once my good luck to be present when Mohr, the bandmaster of the Guides, and a famous bandmaster, too, came to Berlioz and told him that, having all brass instruments (it is well known that the whole family of saxophones, saxotubes, &c., represented in that band all the strings), he could not make them play the "Bénédiction des poignards," from the "Huguenots," at the speed he wanted; they were immovable beyond a certain rapidity: would Berlioz try what he could do? Of course Berlioz pretended that he could do no more than Mohr; but all the same, we went to the band, and Berlioz—without a stick, only his hand outstretched—began conducting. All very fine until the accelerando came; then the superiority of the man asserted itself. They could not resist his eye and his hand and his *effort de volonté*, as he called it; and he made them go. After him next day Mohr tried again. When I met and asked him, "Well, how now?" "Zut!" was his short and significant reply; he could not do it. Power of will is one of the keys to grand achievements in whatever career in life; and yet it is only one of the numerous requirements of which I have so often spoken as being necessary to make a first-rate conductor. Richter combines them all, and therefore he has been chosen over the head of a number of others, some of them undoubtedly very meritorious. I hear with pleasure that the audiences again increase, and that the concert in question was the most successful of this season.—*London World*, May 28.

### Mme. Fursch-Madi.

**M**ME. FURSCH-MADI was born in Bayonne, a small city near the Spanish frontier, the name of which occurs so frequently in history and literature. Owing to the fact that the parents of Mme. Fursch-Madi were of Alsatian-Lorraine origin, her nationality has been sometimes wrongly given as German.

Her father, who was *sous-chef* of the band of the Imperial Guard, gave her musical instruction at an early age; and, observing her wonderful aptitude for singing, had her entered at the Paris Conservatoire. Her specialty in that institution was classical music, which she rendered with rare success, appearing at the famous concerts of the *Société des Concerts* and those of Padeloup in the masterpieces of Beethoven, Mozart, Händel, Gluck, Haydn, Mendelssohn, Wagner, &c.

Her first appearance on the stage was at New Orleans, where she sang during a winter season.

Immediately on her return to Europe, she was engaged for the Paris Grand Opera, where her debut in "Faust" at once brought

her prominently before the public. Her classic vocalization, and the utter absence of exaggeration in her rendering of the roles were duly appreciated by the public, while her later appearances in "Robert le Diable," the "Huguenots," "Freischütz," "Don Juan," "La Juive," &c., placed Mme. Fursch-Madi among the first of French cantatrices.

Mme. Fursch-Madi and Mlle. Krause interpreted the dramatic repertoire during two years. At the end of that time Verdi offered his new *chef d'œuvre*, "Aida," to the opera. As the work was not received as unhesitatingly as the maestro expected, he and his publisher determined to have it translated into French and produced for the first time at the Theatre Royal, Brussels. To give greater force to this act of musical decentralization and enfranchisement, the composer and the directors of the theatre unanimously selected Mlle. Fursch for the part of the heroine, and, paying the required forfeit to the opera, they acquired her services.

The brilliant success of Verdi's work in Belgium was something that has not yet been forgotten.

The enthusiasm and predilection for "Aida" and its principal interpreter were such that the opera was given seventy-two times consecutively.

Mlle. Fursch, who intended at first to sing only during a few months in Brussels, was thus obliged, as it were, to remain five years in that city, where she became the general favorite and queen of song.

She has lately devoted herself to Italian Opera, wherein she has repeated her former triumphs. She was offered an engagement as first dramatic soprano by the Messrs. Gye for their season of 1880. Her appearance in Covent Garden was marked by the same spontaneous and unanimous character of public approbation. The press without exception and the most competent critics, declared that London had not seen such a gifted dramatic soprano since Tietjens. These first impressions have only grown stronger since then. In New York, Mme. Fursch-Madi's efforts during the past season of Italian opera at the Metropolitan Opera House were noticed so favorably in the columns of THE MUSICAL COURIER that any further comments on our part is unnecessary.

### Cleveland Correspondence

CLEVELAND, June 4.

**I**N my last letter I made mention of the Schubert String Quartette as having a chamber concert in mind for the near future; their prominence in musical affairs entitles them to more than casual mention. Hence, a brief résumé of their personnel will be in order.

The quartet is represented by Wm. Schramm and John H. Beck, violins; J. H. Amme, viola; and Chas. Heydler, 'cello. Messrs. Schramm and Beck are graduates of the Leipzig Conservatory, having there, by their natural talent and application, won the esteem and favor of their teachers; both are soloists of acknowledged ability; and Mr. Beck has given evidence of a high order of creative talent in a quartet composed and performed in Leipzig, where it received the hearty approval of both his teachers and critics, as being a work of much merit. Mr. Schramm devoted his attention exclusively to technical and executive study, and, although young in years, he plays his instrument with the taste of an artist. At the final examination he played the G minor concerto of Bruch in a most brilliant manner, winning the public approval of his teachers, Hermann and Shradieck.

Mr. J. H. Amme (viola) occupies an honorable position here as teacher, and fills his place in the quartet with decided credit.

Mr. Chas. Heydler is by nature artistic, for, with but little instruction, he has acquired a brilliant technic, and plays his instrument with a remarkably full and sympathetic tone. The quartet have, during the past season, given two series of chamber concerts. Their programmes have been of the best character, and their rendition of them highly artistic. The first series did not meet with the financial encouragement it deserved, but the projectors, not disheartened, continued the second, meeting with better success, and now their subscription list for next season is without doubt assured. Their enterprise in the matter is worthy of all commendation, and their success will be fully deserved. I append the programme of their final concert, as sample of their worthy efforts in behalf of musical culture in our city. The concert occurs on Monday evening, June 9.

1. Quartet (Die Schöne Müllerin), op. 108. . . . . Raff  
Allegretto—Der Jüngling. Allegro—Die Mühle.  
Andante—Die Müllerin. Allegro—Unruhe.

1. (a) Gavotte. . . . . Hoffmann  
(b) Impromptu (op. 36). . . . . Chopin  
(c) "Lucia" Fantasie. . . . . Liszt  
August Hoffmann.

3. Violin Concerto (8th). . . . . Spohr  
John H. Beck.

4. Quartet (A minor), op. 29. . . . . Schubert  
Allegro, Andante, Menuetto, Allegro moderato.

The Wilbur Opera Company inaugurated the summer season of opera at Halthorth's Gardens with "Olivette," Sunday evening last. The opera will run the entire week. Some 1,500 auditors honored the occasion with their presence, which augurs well for the financial success of the scheme, which for Cleveland is a novelty and for the management an experiment. The gardens, situated in the eastern part of the city, have undergone extensive repairs and improvement, a pavilion and stage having been erected capable of accommodating a full corps of *dramatis personæ*. In case of inclement weather the theatre hall proper can be utilized. It will doubtless prove an attractive resort for our citizens during the coming days of torrid heat and consequent perspiration, when a cool and refreshing glass of lager, with

comic opera "obligato," will be most agreeable. I hope soon to be able to tend their performance, and speak of its merits from personal observation.

Monday evening, the McCaull Opera Company opened a brief engagement of four nights in Strauss's sparkling opera, "Merry War." The company, with Miss Lillie Post, Miss Alice May, Carlton and Taylor, as leading artists, presented the opera in fine style. In the present charming actress and singer, Miss Post, one can hardly recognize the unpretending singer of some year or so ago when she appeared in a secondary part in "Pinafore," although at the time she gave promise of future excellence. Miss Alice May presented the bellicose *Lady Artemisia* in excellent style. Miss Post, Miss May, Mr. Carleton and Mr. Taylor were all received with enthusiastic applause and had each to respond to the encore. Praise is also due to Mr. Wilson for his very clever impersonation of the *Duc von Limburg*. The finale of the first act, with its taking rhythm, was demanded a second time. The opera was presented in excellent style, the chorus, costumes, mountings, &c., being of the best. The military evolutions were performed to such perfection that they had also to "do *capo*."

'Tis a pleasure, after seeing so many alleged opera companies and being surfeited with their mediocrity, to have one of genuine excellence revive in us an appreciation of the possibilities of operatic representation. It recalled to mind the evening when your correspondent witnessed the first presentation of the same opera in Berlin, under the composer's personal direction. Mme. Geistinger created the role of *Violetta*, as only she, with her vim and *chic* is capable of doing. The other characters were correspondingly well assumed and the *ensemble* was remarkable. Strauss received on that occasion an ovation, being recalled many times after each act. The Crown Prince of Germany, who was present, honored him with his royal consideration and approbation.

The opera proved an immense success and ran some 150 nights, when it was withdrawn for the time to give place to a new work of Suppé, who was, as is customary, called to conduct the initial performance.

Such events are not always to be enjoyed, and, as a consequence are apt to recur to the "mind's eye" from time to time, as a reminder of musical privileges not to be realized here for some time to come; like the long-winded orator, they will be on hand for posterity to enjoy. VERITAS.

### Baltimore Correspondence.

BALTIMORE, Md., June 9.

**I**N the report of the Provost of the Peabody Institute, I find that the number of students receiving instruction in the Peabody Conservatory of Music was 156 for the first term and 160 for the second, a slight gain over last year. The expenses of the Conservatory of Music were \$15,776.43; the receipts were \$13,519.50, a loss of \$2,256.93. Of course, a private institution could not stand these losses (which are repeated every year), but the Peabody Conservatory of Music, under the able direction of Mr. Asger Hamerik, can draw upon the Peabody fund, and thus not only defy all the capable musicians in this city, but the very essence of the art, viz., by the regular reproduction of Mr. Hamerik's musical abortions.

In the report of Mr. Otto Sutro, president of the Oratorio Society, the following is the financial statement:

#### FINANCIAL STATEMENT.

Public rehearsal, December 27, "Creation" . . . . .	\$307.00
Oratorio, December 28, "Creation" . . . . .	934.95
One-third of 721 season tickets at \$4. . . . .	961.50
Total . . . . .	\$2,203.45
Expenses to February 1. . . . .	3,990.02
Net loss . . . . .	\$1,697.47
Public rehearsal, March 6, "Elijah" . . . . .	\$134.00
Oratorio, March 7. . . . .	586.50
One third of season tickets. . . . .	961.50
Total . . . . .	\$1,682.00
Expenses to April 1. . . . .	2,710.07
Net loss . . . . .	\$728.07
Season tickets to the festival. . . . .	\$4,394.75
Wednesday, April 30. . . . .	392.00
Thursday, May 1. . . . .	369.50
Friday, May 2. . . . .	1,657.50
Saturday, May 3. . . . .	2,995.00
Railroad coupons. . . . .	75.00
One-third original season tickets. . . . .	961.50
Total . . . . .	\$10,537.75
Expenses. . . . .	9,857.50
Net profit. . . . .	\$680.25

#### BALANCE SHEET.

Balance on hand. . . . .	\$1,115.35
721 season tickets at \$4. . . . .	2,884.00
Proceeds of "Creation," 750 "Stabat Mater," curtain, stoves, and matting for Oratorio Hall, sale of books, &c., to February 1. . . . .	1,331.25
Proceeds of "Elijah" . . . . .	1,086.82
From rent of Oratorio Hall, sale of books, &c., to February 1. . . . .	1,086.50
From rent, &c., to April 1. . . . .	121.22
Proceeds of Festival. . . . .	9,576.00
From sale of programmes at festival. . . . .	284.00
From rent of Oratorio Hall, sale of books, &c., to May 15. . . . .	213.02
Total. . . . .	\$17,334.96
Expenses to February 1. . . . .	\$3,990.02
Expenses to April 1. . . . .	2,710.07
Expenses to June 1. . . . .	9,857.50
Balance. . . . .	777.37
	\$17,334.96

The assets of the Oratorio Society have been increased since last year by the purchase of 700 "Creations," 750 "Stabat Mater," curtain, stoves, and matting for Oratorio Hall, two wide staircases for the Fifth Regiment Armory, &c., &c., making the total amount in round figures about \$6,000.

Professor Joe Ebert's composition, "The Secret of the Wandering Soloist," will be produced at the coming Musical Festival at the Schützen Park. It is causing quite a flurry at Raiber's.

HANS SLICK.

## Denver Correspondence.

DENVER, Col., May 30.

THE closing concert of the Denver Chorus Club took place on Thursday, the 29th inst. There will now be a void until the fall season. This last concert of the season was made the occasion of showing the leader, Mr. F. H. Damrosch, the just appreciation of his labors by the society—the receipts of the evening were appropriated to him and he was presented with a handsome gold watch; the delivery of this into his hands was accompanied by the most flattering remarks by the president of the club.

The concert opened with an organ solo by Mr. Hall, the organist of St. John's Cathedral, which was carried out with excellent technique. Miss Olivia Espe followed with Beethoven's "Ah Perfido." This lady is a new acquisition to the Denver musical world. She has a powerful soprano voice, not quite pure, and her intonation is not in all instances correct. She has much dramatic fire, which, judiciously used, would be very effective. Of course, in Rossini's "Stabat Mater," which followed later in the programme, too much of such effect may be attempted. Max Bruch's "Fair Ellen" was the work in which the interest of the evening centred, it being new to us. The chorus seemed here to lack preparation, and many times promptness was wanting in an attack after a general rest. The work as a whole, however, was satisfactorily given, Miss Jessie Hardy singing the soprano and Mr. Nevin the tenor solos. The "Stabat Mater" was very effectively rendered by both chorus and soloists. Miss Brinker here did some of the best work of the evening. Her solo, "Fac ut Portem," was delivered in masterly style and called forth well-deserved applause.

The Chorus Club has now closed the first season of its existence, and its progress during that time has been very great. Another season will, I think, place them in the foremost rank of musical organizations in the West. Mr. Damrosch now gives up his musical establishment to turn his whole attention to the profession.

RINGOW.

## Columbus Correspondence.

COLUMBUS, Ga., May 29.

LITTLE of note, musically speaking, in fact, nothing, save a very interesting entertainment given by our local amateurs recently, has been upon the boards of the Springer Opera House since the not very great affair of the "Deuce of Hearts" combination, which was supposed to have closed the season. Our amateurs, numbering about forty, and composed of some of the best talent of Columbus, which is saying a great deal, most agreeably surprised a very flattering audience in the rendering of the operetta "Cinderella." So successful and so complimented were they, that an arrangement was about made to visit Montgomery, Ala., but the matter has been postponed for the present.

D. E. J.

## Sir Julius Benedict's Absurdity.

THE most recent utterances of Sir Julius Benedict concerning American musical culture are printed below, and serve to prove how grossly ignorant the veteran musician is concerning our present musical status. We happen to have now excellent and complete music schools here, one (the New England Conservatory of Music) instructing some 2,000 pupils per annum. There are others of equal merit if not quite so extensive, and if we have a few fraudulent institutions here so have they in England. The following is the cable despatch which appeared on Monday morning:

"What about music in America?"  
"In America the men don't take much to the study of music, it is true; but I can tell you that in musical circles in London we watch with feelings of the deepest interest the progress of the number of young Americans of both sexes, but principally ladies, who distinguish themselves as vocalists. The great thing we would like to see in America, however, would be the establishment and success of a worthy school of music. In my opinion, it is most desirable that the Americans should make a more distinct effort than they are now making to produce musicians, instrumentalists as well as vocalists. In England we have now in full operation several great colleges of music, which rival the very best establishments of a kindred character on the Continent. Not to speak of the time-honored Royal Academy of Music, which has 500 pupils, there are Dr. Wylde's London Academy, which has nearly the same number; the Royal College, with about 200, and the Guildhall School of Music, which, although it has been in existence but about three years, teaches music to no less than 2,500 pupils. With such establishments as these, and the energetic action which a number of gentlemen, headed by Alderman de Keyser, are taking in the interest of music by establishing music schools in all the outlying districts of London, I consider the future development of music here as fully assured."

"Is it true that you are going to the United States?"

"It has frequently been suggested to me that I give a series of lectures on music in America, and now that I have retired, I have consented to do so. But it will not be during the coming season, for I believe the election of President takes place in November, and I am told that when that is about the American people have no time for anything else."

From the above utterances it will appear that we are justified in suggesting to Sir Julius that it would be advisable for him to stay at home, and thereby avoid the inconveniences of an ocean voyage, in order to tell us what he knows about music in America. Sir Julius is a relic of the past age, as a glance at his compositions will fully prove. Just think of his "St. Cecilia!" and his "Saint Peter!!!"

—The Metropolitan Opera House Company has transferred to the Metropolitan Improvement Company the buildings on either side of the main entrance to the Opera House, which stand in Broadway at the corner of Thirty-ninth and Fortieth streets. The consideration was \$154,809 and the assumption of certain payments.

## The Birmingham Festival, 1885.

AT a recent meeting of the Orchestral Committee the question of appointing a successor to the late Sir Michael Costa was considered, and a decision made in favor of Herr Hans Richter. This has since been confirmed by the General Committee, and we understand that the distinguished Viennese musician has signified his willingness to accept the post. It was, no doubt, felt by the members of the committee that considerations of nationality lay altogether outside the duty they had to perform—the duty of obtaining the man whom they considered best qualified. Without casting the smallest reflection upon the claims of others, amateurs will be disposed to agree that in Herr Richter the Birmingham Festival has found a worthy musical chief. With characteristic readiness of action, the committee have already settled upon the chief features of their next programme. The Festival will begin on the Tuesday morning with Mendelssohn's "Elijah," and on the evening of the same day a new cantata, "The Sleeping Beauty," by Mr. F. H. Cowen, will be produced, together with Mozart's "Jupiter" symphony and Schumann's "Des Sängers Fluch." Wednesday morning is devoted to Gounod's new sacred work, "Mors et Vita," and Wednesday evening to a selection comprising a new cantata by Mr. Thomas Anderson; a new instrumental piece, probably an organ concerto, by Mr. E. Prout; a *serena*, by Massenet; Beethoven's violin concerto, and the *finale* to the first act of Wagner's "Parsifal." On Thursday morning Handel's "Messiah" will be given, the committee having wisely determined to restore that monumental work to its place in their programme. For Thursday evening are set down a new cantata, "The Three Holy Children," by Mr. Villiers Stanford; a new violin concerto, composed by Mr. A. C. McKenzie; short selection from Wagner's "Tristan und Isolde," and Liszt's first Hungarian Rhapsody. On Friday morning, a new cantata by Herr Dvorák will be associated with Beethoven's Choral Symphony, and the festival is to end on the evening of the same day with a repetition of Gounod's "Mors et Vita." Some modifications may be made in this scheme, but such, as at present arranged, is the fare promised for the great Midland musical feast. We will only point out now that, of the seven new works, five are by native musicians; and that the committee, while recognizing the claims of English art, have given their programme the fullest range, and the most varied interest.

## FOREIGN NOTES.

.... At the Sixth and last London Philharmonic concert a new symphony, by F. H. Cowen, was produced under the composer's own direction. Signor Bottesini, the double-bass player, performed a concerto of his own composition on the same occasion.

.... The performance of "Die Walküre" at the Royal Opera House, Berlin, has been brought to an end for the season, as Mme. Von Voggenhuber (*Brünnhilde*) and Herr Niemann (*Siegfried*) have left for their annual holiday, and no other artists have understudied their parts.

.... The crisis at the Theatre Royal, Stockholm, has been surmounted. Enough money was privately subscribed in a few days to ensure an annual subvention of 50,000 crowns for three years, and so, for that period at least, the theatre will not be again obliged to close its doors.

.... Messrs. Brahms, Gounod, Hiller, Reinecke, Schuch and Padeloup are to be invited to conduct one concert each next season at the Gesellschaftsconcerte at Vienna, following the experiment now in progress at the London Philharmonic Society of having a different conductor for each concert.

.... In the repertory of the Italian Opera at Covent Garden, London, Verdi heads the poll with eight operas, Donizetti comes after him with seven, Meyerbeer follows with six, and Rossini and Auber have four, Bellini and Wagner three, Flotow and A. Thomas each two, and Rubinstein and Bizet one each.

.... The German opera, with Hermann Franke, director, and the brothers Schulz-Curtius, financial managers, was opened at the Covent Garden Theatre, London, on Wednesday night last, to an immense house. There was an impressive representation of the "Meistersinger," in accordance with Wagner's methods. Herr Richter acted as conductor. The performance was participated in by the leading singers of Germany. There was a full chorus and orchestra.

.... Some time ago F. Corder wrote "Whereas," a screaming burlesque of a modern drawing-room song. The refrain ran:

"Whereas! Whereas! Oh, word of pain!  
Oh, days that ne'er may come again!  
Oh, pain of joy and joy of pain,  
I may forget it never!"

Mr. Corder has now set it seriously as a song, published by Willcocks & Co., and to enhance the joke, drawing-room vocalists are buying it very largely.

.... B. Bilse, who has lately given such an impetus to things musical in Berlin, is now making a long concert tour with his celebrated orchestra of sixty performers. He started on the 1st of May. He goes first through Saxony, proceeding next to visit successively Brunswick, Hanover, Oldenburg, Westphalia and Holland. He will thence direct his course through Belgium and the Rhine Province to South Germany, Bavaria and Silesia, returning on September 15 to the Concerthaus, Berlin.

## HOME NEWS.

—Ford's Opera Company gave performances of "Princess Ida" in St. Louis last week.

—"Olivette" was a potent attraction last week at the Summer Pavilion Theatre, Brooklyn.

—Mme. Selina Dolario is appearing in "La Grande Duchesse" at the West End Opera House, New Orleans.

—The Chicago *Inter-Ocean* editorially describes the late music festival under the title "Body-Quaking Rapture."

—The New England Conservatory of Music reports an attendance of 1,989 pupils the past year, while Harvard College has had 2,572.

—Theodore Thomas gave a festival concert at Minneapolis on Monday and will give others there to-day and Thursday, and at Milwaukee on Friday and Saturday.

—Signor and Mme. Campobello appear in scenes from operas at Koster & Bial's this week. On Monday evening they gave selections from "Il Barbiere" and "Don Pasquale."

—Colonel Mapleson's guarantors have now paid the amount that was due the Bank of the Metropolis and consequently the attachment against Colonel Mapleson's property has been withdrawn.

—Gilmore's Band is now giving afternoon and evening concerts daily at Manhattan Beach. The band is composed of sixty-five performers, including fifteen soloists. The first concerts were given on Saturday.

—The first concert of the Central Park season was given on last Wednesday afternoon by Cappa's Seventh Regiment Band, and was listened to by a large audience. The second concert took place on Saturday.

—At the Pavilion Summer Theatre, Brooklyn, Grau's English Opera Company appeared in "Billie Taylor" on Monday evening, when Miss Bessie Grey made her first appearance with this company, taking the part of *Phobe*.

—Harry Brown, of "Mascot" fame, has purchased a half interest in the Templeton Opera Company, and will hereafter star with Miss Fay Templeton. Mrs. Brown, professionally known as Lillie West, will take the second parts.

—The directors of the Metropolitan Opera House have elected the following officers for the ensuing year: President, James A. Roosevelt; vice-president, George Henry Warren; treasurer, Luther Kountze, and secretary, Edmund C. Stanton.

—Edouard Remenyi made his last appearance at Koster & Bial's at the concert on Sunday evening. On Monday evening Signor and Mme. Campobello appeared for the first time at this hall, giving selections from "Il Barbiere" and "Don Pasquale."

—The last number of the *Keynote* article, "Musical Data for June," states that Orlando di Lasso died in 1595; that Weber died on June 4, 1826, and that Mehul was born on June 24, 1763. [Orlando di Lasso died in 1594; Weber died on June 5, 1826, and Mehul was born on June 22, 1763.—ED. COURIER.]

—Miss Louise Lester, Miss Amy Harvey, Miss Daisy Hooker, Messrs. Charles Lang, Louis de Lange, Louis Nathal, C. Henschel and K. Calhoun will be in the company that has been engaged for a summer season of comic opera at Dayton, Ohio, which will open on the 17th inst. with "La Mascotte."

—The annual Summer Night's Festival and *bal champêtre* of the German Liederkreis will be held at Washington Park, at Sixty-ninth street and East River on next Saturday. Music will be furnished by Adolph Bernstein's orchestra and F. Leopold's military band. Preparations are now under way to make this event more brilliant than any ever given by the society.

—The presiding officers for the coming year of the Boston Handel and Haydn Society are as follows: President, Charles C. Perkins; vice-president, George H. Chickering; treasurer, M. Grant Daniell; secretary, Eugene B. Hagar; librarian, Francis H. Jenks; directors, Horace P. Blackman, A. Parker Browne, Henry G. Carey, George F. Daniels, Albert K. Hebard, Joseph S. Sawyer, John H. Stickney, Charles W. Stone. Carl Zerrahn remains the musical conductor.

—Mr. Henschel is said to have already composed the airs and the piano score of the first act of his new opera. The music is reported to be brilliant and original in character, with a peculiar "takingness" which will be likely to make it popular. The opera will be brought out early in November at the Bijou Theatre, Boston, the home of comic opera, where it will have the best possible setting. If it is a success it will be given in New York shortly after. It will be the event of the coming Boston musical season.

—Maurice Grau sails for Europe to-day for the purpose of engaging a new prima donna, a baritone, a comedian and several chorus singers for his company, who are to support Mme. Théon in her American tour next season. Mme. Théon will make her first appearance in her latest success, "Mme. Boniface," at Wallack's Theatre, on September 8. She will be seen during her season in "La Jolie Parfumeuse," "La Mascotte" and other pieces of her regular *répertoire*, and will also probably appear in "Niniche," "Le Droit du Seigneur," "Mlle. Nitouche," and a French version of "Nell Gwynne." After her season at Wallack's Theatre, which is limited to five weeks, Mme. Théon will begin her tour, which includes Boston, Philadelphia, Chicago, St. Louis, New Orleans, Mexico, Cuba and San Francisco.



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### VARIOUS AUTHENTIC OPINIONS

AFTER considerable trouble and expense, we have succeeded in securing an order from the Superior Court of Wayne County (Detroit), Mich., permitting us to take a copy of the testimony in the case of John Smith vs. Frederick J. Schwankovsky. It will be remembered that Smith sued Schwankovsky for the recovery of an amount of money paid on a Vose & Son's piano, on the ground that the piano was marked "Square-Grand," and should in consequence have had a three-stringed treble.

Depositions were taken in New York and Boston, and as the testimony of the Eastern parties was the most important in the case, we determined to give the same to the trade in a series of numbers, beginning with this issue. The plaintiff was represented in this city by Mr. Theodore Sutro.

The following gentlemen testified here before Wyllis Benedict, Esq.: Mr. William Steinway, Mr. John J. Decker, Mr. Napoleon J. Haines, Mr. Samuel Hazelton, Mr. Frederick W. Lohr, Mr. Christian Maurer, Mr. Charles Haase, Mr. R. M. Bent, Mr. Philip J. Ricker, Mr. Peter Weser, and Mr. Marc A. Blumenberg.

The depositions in Boston took place before Thomas Riley, Esq., and the following gentlemen testified: Mr. Charles C. Briggs, Mr. George W. Carter, Mr. Ephraim Willard, Mr. George M. Guild, Mr. Charles E. Woodman, Mr. Charles E. Bourne.

In this issue we will give the testimony of two New York and two Boston piano manufacturers—Messrs. John J. Decker, of Decker Brothers; Mr. Samuel Hazelton, of Hazelton Brothers; Mr. C. C. Briggs, of C. C. Briggs & Co.; and Mr. George M. Guild, of Guild, Church & Co.

INTERROGATORIES TO BE PROPOUNDED TO ALL THE WITNESSES EXAMINED ON BOTH SIDES.

1. What is your name, place of residence and occupation?
2. What experience have you had in the manufacture and sale of pianos; state fully where, how long connected, with what institutions, and in what capacities?
3. Are you familiar with the instrument commonly called square-grand piano; if so, state fully what characteristics or peculiarities of construction, if any, distinguish it from other pianos?
4. What is meant by the words square-grand in the phrase square-grand piano?
5. What is the meaning of the word grand in the phrase square-grand piano?
6. What, if anything, depends on the number of strings a piano has in the treble as to whether it is properly called square-grand or grand, or by any other name?
7. Are there any pianos with only two strings in the treble known to the trade as square-grand pianos, and, if so, by whom are they made?
8. What are the relative advantages or disadvantages of pianos with two and three strings in the treble respectively, considered with reference to their use for parlor or for concert?
9. Does the term square-grand indicate how many strings a piano has in the treble; if so, how many?
10. How many strings has the grand piano in the treble?
11. What is the peculiar feature that distinguishes the square-grand from the square piano?
12. Can any piano with only two strings in the treble be properly called a square-grand?

CROSS-INTERROGATORIES TO BE PROPOUNDED TO ALL THE WITNESSES EXAMINED ON THE PART OF THE DEFENDANT.

1. What, if any, acquaintance or dealing have you ever had with the defendant Schwankovsky?
2. Has the defendant ever conversed with you about this case; if so, when, where, and what was the conversation?
3. Is there an instrument known as a square piano; if so, from what does it get its name, and how many strings has it in the treble?

JOHN J. DECKER, SWORN.

To the first interrogatory, this deponent saith: My name is John J. Decker; my place of residence is No. 154 West 45th street, New York city; my occupation is that of piano manufacturer.

To the second interrogatory, this deponent saith: I have been in the piano business since I was about twenty years old; I

worked first for Bennett, Glenn & Rogers; after that I was for eight years as a journeyman with Bacon & Raven; then foreman for three months; then partner for eight years; then I left them and we started for ourselves as Decker Brothers in the year 1862; I am now the only one composing that firm.

To the third interrogatory, this deponent saith: I am familiar with it; the square-grand is always considered to have three strings in the treble; that is the only thing that distinguishes it from other pianos—that is, from other square pianos.

To the fourth interrogatory, this deponent saith: We mean that the piano is to have three strings in the treble for from two to four octaves, more or less.

To the fifth interrogatory, this deponent saith: It means that the piano is built heavier and stronger because of having three strings in the treble; it is generally, not always, a little wider; it means, of course, that it has always the three strings in the treble.

To the sixth interrogatory, this deponent saith: A piano must have three strings in the treble to be called square-grand, or grand; a grand piano is three-stringed to a larger extent than a square-grand.

To the seventh interrogatory, this deponent saith: I do not know of any; never heard of any.

To the eighth interrogatory, this deponent saith: Three-stringed pianos are considered fuller toned, and they last longer on account of the hammers striking three strings instead of two; the leather or felt is not cut through so easily; if we send a square-grand to a concert we prefer to send a three-stringed one—a square-grand because it is more powerful; for parlor use, it depends on the size of the room; as a general thing, I would prefer a three-stringed piano.

To the ninth interrogatory, this deponent saith: Three, yes.

To the tenth interrogatory, this deponent saith: Three strings.

To the eleventh interrogatory, this deponent saith: Three strings in the treble.

To the twelfth interrogatory, this deponent saith: No, not properly.

SAMUEL HAZELTON, SWORN:

To the first interrogatory, this deponent saith: My name is Samuel Hazelton; my place of residence is No. 314 West 126th street, New York city; my occupation is that of pianoforte manufacturer.

To the second interrogatory, this deponent saith: I have been with our own firm—Hazelton Brothers, of this city—for twenty-six years; I have worked in every capacity in manufacturing pianos—from case-making up to tone-regulator and traveling man; I have been a member of the firm for the last three years.

To the third interrogatory, this deponent saith: I am familiar with it; from other square pianos, it is distinguished by being larger, having more sounding-board, greater length of string; being full-agraffed, and having three strings for the three upper octaves—from the middle up; our pianos are made that way, and Steinways and all other first-class makers make them that way—all that I have examined.

To the fourth interrogatory, this deponent saith: They mean that it is made similar to the grand piano—produces a tone similar to the full grand piano, and is square in shape.

To the fifth interrogatory, this deponent saith: It means that it is made similar to the full grand piano.

To the sixth interrogatory, this deponent saith: It would have to have three strings in the treble to be called properly a grand or square-grand, or any other kind of grand, as concert-grand, parlor-grand, baby-grand or cabinet-grand; all that are called grand of any kind have to have three strings in the treble.

To the seventh interrogatory, this deponent saith: I do not know of any.

To the eighth interrogatory, this deponent saith: A piano with three strings would produce a greater volume of tone than one with two strings, and has therefore greater advantages than the two-stringed piano for both parlor and concert use. The grand piano, which has three strings in the treble and nearly throughout, is considered to be the nearest to perfection among pianos, and to have the greatest advantages in every way.

To the ninth interrogatory, this deponent saith: All pianos that I know of, called square-grands, have three strings in the treble.

To the tenth interrogatory, this deponent saith: Three strings.

To the eleventh interrogatory, this deponent saith: Being full-agraffed and having three strings in the treble.

To the twelfth interrogatory, this deponent saith: It cannot.

CHARLES C. BRIGGS, SWORN:

To the first interrogatory, the deponent saith: Charles C. Briggs; I reside at Newtonville, Mass., a few miles from Boston; I am a pianoforte maker.

To the second interrogatory, the deponent saith: I have been engaged in the business for twenty-five years altogether, in Boston, Mass.; have been with George M. Guild, William P. Emerson, James W. Vose, and am now in business under the firm-name of C. C. Briggs & Co.; have been employed as a draughtsman,

making scales and patterns, and generally superintending the business.

To the third interrogatory, the deponent saith: So far as my experience and observation extends, the term "square-grand" means nothing; it is put on to make an instrument sell better by a high-sounding title; should say the name would most likely be affixed to a large piano rather than a small one.

To the fourth interrogatory, the deponent saith: I have already answered this in my answer to the third direct interrogatory.

To the fifth interrogatory, the deponent saith: A "grand" piano means a large piano, with more tone to it. What it exactly means in connection with the word "square" prefixed, I don't know.

To the sixth interrogatory, the deponent saith: I don't think it applies at all. I have seen grand pianos made with two strings in the treble, although generally they are made with three.

To the seventh interrogatory, the deponent saith: I have known such pianos to be made and sold by James W. Vose. I think I have known other parties to make and sell them, but am not certain about this.

To the eighth interrogatory, the deponent saith: We consider that a piano with three strings adds a little more roundness and fullness to the tone. A two-string square piano would, perhaps, be better for parlor and a three-string square for concert use.

To the ninth interrogatory, the deponent saith: No; I should not think it indicated anything.

To the tenth interrogatory, the deponent saith: Sometimes two, and sometimes three, but generally three.

To the eleventh interrogatory, the deponent saith: I don't know of any.

To the twelfth interrogatory, the deponent saith: I don't think the term "square grand" has anything to do with it.

CROSS-INTERROGATORIES.

To the first cross-interrogatory, the deponent saith: I don't know him; I never saw him, to my knowledge.

To the second cross-interrogatory, the deponent saith: He has never talked with me about it.

To the third cross-interrogatory, the deponent saith: Certainly there is, from its being square-shaped; it usually has two strings, but sometimes three.

GEORGE M. GUILD, SWORN.

To the first interrogatory, this deponent saith: George M. Guild; I reside in Boston, Mass.; am a pianoforte maker.

To the second interrogatory, the deponent saith: I was thirteen years with T. Gillott & Co., working in almost every department, and have been manufacturing twenty-three years, always in Boston, Mass.

To the third interrogatory, the deponent saith: I am; I understand that a square-grand is the largest piano known as a square piano, and it ordinarily, but not necessarily, has three strings in the upper part, and agraffe throughout; we have manufactured square-grand pianos with two and three strings, both.

To the fourth interrogatory, the deponent saith: It is a name usually applied to the largest square pianos.

To the fifth interrogatory, the deponent saith: It implies depth and size, magnitude of the piano every way.

To the sixth interrogatory, the deponent saith: I don't think it really has anything to do with it, except that it may add to the volume of tone, and carry out the idea of grand.

To the seventh interrogatory, the deponent saith: I only know that there have been a good many made; we have made them and Bourne makes them now.

To the eighth interrogatory, the deponent saith: I don't think a three-string piano has any advantage whatever.

To the ninth interrogatory, the deponent saith: I don't think it does.

To the tenth interrogatory, the deponent saith: The instrument that I call a grand piano, viz., one with three legs, most always has three strings, but not always.

To the eleventh interrogatory, the deponent saith: It is a larger instrument in every way—the same difference as between a violin and a double-bass viol.

To the twelfth interrogatory, the deponent saith: It is, oftentimes. I know that when George Hughes was manufacturing, they manufactured square-grands altogether; now, I think, popular taste runs the other way.

CROSS-INTERROGATORIES.

To the first cross-interrogatory, the deponent saith: I never knew him.

To the second cross-interrogatory, the deponent saith: He never has.

To the third cross-interrogatory, the deponent saith: There is such an instrument; couldn't say where it got its name from; almost always two strings; sometimes three.

Additional testimony to be continued next week.

—In our article last week, referring to the business of Messrs. Behr Brothers & Co., and giving a list of the most prominent houses that handle the Behr upright, we failed to mention Mr. Louis Grunewald, New Orleans, La., and Mr. George Hall, Cleveland, Ohio.



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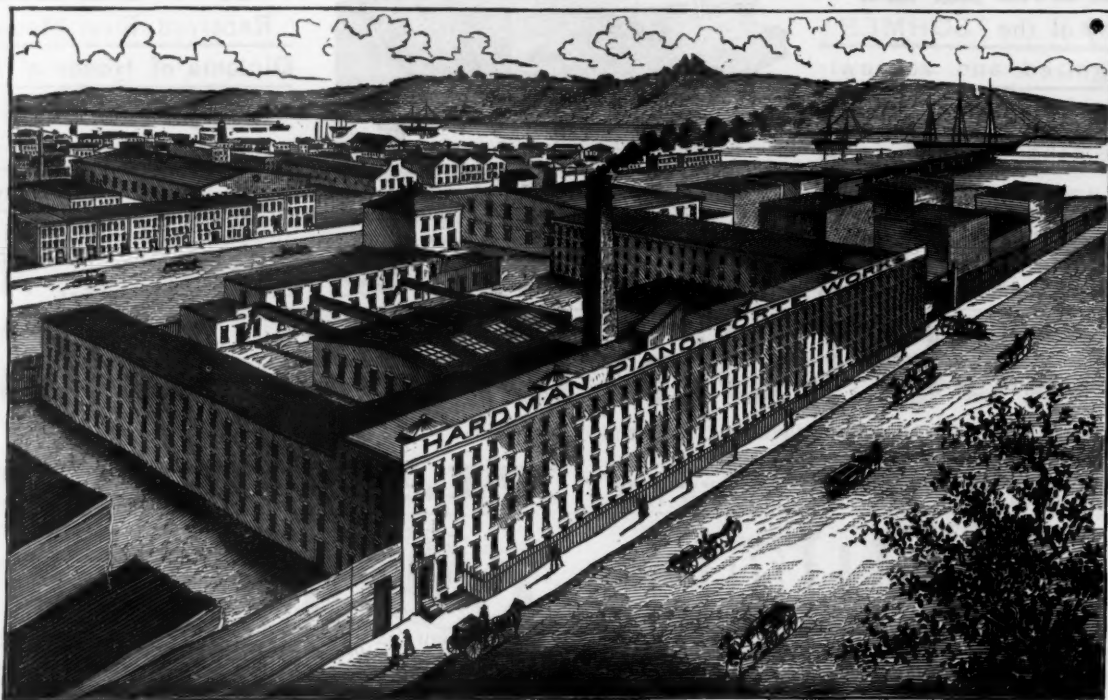


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NEW YORK.



## A GREAT SCHEME.

## Proposition for the Establishment of a Music Trade Bank.

## THE LANGUISHING TRADE RELIEVED AT LAST.

IN these days of financial uncertainty, when so many—nay, nearly every one of us need fiscal aid, it must be gratifying to know that a genius in monetary matters has suggested a plan for relief—in fact, we may say instant relief. A gentleman who has been harmoniously and frequently discordantly connected with the music trade and its journalism, chiefly in his personal interests (to say nothing of principal) has volunteered to come to the rescue of the embarrassed piano and organ manufacturers, and most philanthropically proposes to provide, prodigally and profusely, reminding us of Milton's lines—

"Much have I heard  
Of thy prodigious might and feats performed."

The ubiquitous Freund is out with a new scheme which, as a financial mirage—in fact, we may say mire—lends additional charm to the perplexities of the piano problem. He proposes the founding of a music trade bank, the fundamental fiat of which is to fecundate forcibly without fermenting. That is—to reduce it to first principles—the bank is to be run—not in the interests of the trade—but into the ground.

In a series of peripatetic perambulations among some half-dozen—in fact, we may say seven or eight members of the trade—our friend seriously sounded and succeeded in some sense in selecting new victims for the bank scheme, as it were. He then left for Chicago, the City of Conventions, to contend with other less cautious confreres, for the plan conducive to continued success of the music trade, by endeavoring to induce them to place their deposits here in the East in said Music Trade Bank, Limited, that was to be.

The scheme is elaborate and its end is to elevate—in fact, we may say send sky high—such members of the trade as are willing to become either stockholders or depositors or both, of the bank—that was to be.

In the multifarious duties incumbent upon him, while meditating upon the many and microscopic minutia of this Metropolitan maneuver, our esteemed music trade journalist managed to manipulate most magnanimously the following management for said monetary mole-hill—that was to be.

PRESIDENT..... DANIEL F. BEATTY,  
VICE..... To be filled.  
CASHIER..... Vacant.  
RECEIVING TELLER..... JOHN C. FREUND.

This obviates the necessity and consequent expense of a paying teller—in fact, we may say the functions of a paying teller will be superfluous under the circumstances.

Confidence will at once be instilled as soon as this list of officers shall be seen by the members of the music trade.

The following prospectus will be issued by those in charge:

## PROSPECTUS.

The pressing need of a banking institution in the centre of the music trade district is pressingly felt. In order to accommodate the firms in that trade, we have determined to open a bank, somewhere near Union Square (the building will be leased as soon as we can get security), and will sacrifice lots of our valuable time in attending to the onerous duties which our respective positions will confer upon us.

It is indeed time for the firms of the music trade to manifest their independence of some of our banks now operated against this trade. We want a bank of our own—in fact,

a bank from which we can draw all the necessary funds to carry on our important interests.

The "Music Trade Bank" will be operated on the modern semi-religious plan. Deposits will be received, checks will be printed, and books be given gratis to the first 2,000 depositors. Liberal discounts will be granted—in fact, we may say that although we will not refuse to accommodate merchants and manufacturers in other lines, our chief aim will be to fix the music trade. Our experience in this respect entitles us to a reputation of great ability in that particular direction—in fact, we may say no person acquainted with the history of the music trade since 1876 will have the temerity to deny this.

We will only inform the individual members of the trade how the deposits of their competitors stand, and what kind of notes they offer for discount, upon the receipt of a fair compensation, which will be placed to the credit of the Confidence Fund—a fund which both of us are familiar with, on account of former operations.

Special call loans will be accepted and legal interest allowed subsequent to certain arrangements to be made with us. If we should happen—probably on account of the stringency in the money market—not to be able to pay exactly on the day or may be the week that the call is made, we will have such excuses, and make such explanations as will satisfy our creditors—in fact, we may say we are exceedingly expert in that particular form of banking.

We propose not to operate through the Clearing House. This we deem an ancient institution. Our system of clearing—in fact, we may say clearing out—reduces the expenses of the bank to a minimum. At the proper time we will be able to prove the correctness of the assertion to the manifest astonishment of all the stockholders and depositors.

We will charge nothing for collections made by the bank. Drafts will not be credited more than once a month. Under certain conditions this would give us considerable headway.

A special feature will be our Exchange on Europe—Spain preferred—as we have no extradition law of any consequence with that country.

As we have no faith in clerks, the combination of the locks of the safes and vaults will be known only to us. This shows at once the profundity of our discernment; bank clerks, as is well known, cannot be trusted.

Hoping to merit the confidence thus bestowed upon us by all of those members of the trade who will take any stock in it, we remain,

Trustworthy yours,  
BEATTY, President.  
FREUND, Receiving Teller.

P. S.—Counterfeit bills accepted on deposit; although we cannot credit them in full, we can use them.

## The Baus "Boudoir Gem."

DURING a visit last week to the factory of Messrs. Augustus Baus & Co., on West Forty-third street, we had occasion to examine thoroughly the latest scale upright firm is now about to introduce to the trade. The large-sized uprights made by the firm have been received with general approval by all the dealers who have been handling them; but as there is also a demand for an upright of smaller dimensions, the firm concluded to make the "Boudoir Gem."

After examining the instrument, we can unhesitatingly recommend it to every piano dealer as an upright piano that can readily be sold to great advantage both to dealer as well as the retail purchaser. It is solidly constructed in every particular, chiefly with a view to durability of tone as well as of other particulars, and the dealers who may handle it will find it thoroughly satisfactory to their customers. It can also be purchased at such a figure as to insure a handsome profit to the dealer.

The instrument has seven and one-third octaves and a first-class action; the scale is one of the most successful experiments of Mr. Baumeister, the manufacturing partner of the firm; the case is handsome in design and finish. We predict that the instrument will become a favorite. There are several of the pianos now on exhibition at the wareroom of the firm, No. 26 West Twenty-third street.

## TWO DOSES FOR SCHREINER.

## "Schreiner Pleads the Baby Act."

LUDDEN & BATES SOUTHERN MUSIC HOUSE,  
SAVANNAH, GA., June 6, 1884.

Editor Musical Courier:

OUR friend Schreiner's attempt to plead the "Baby Act" as regards his selling Marchal & Smith pianos won't work. The war closed in 1865, and he was selling Marchal & Smith pianos as late as 1873, only eleven years ago, instead of eighteen, as he tries to show. Prior to this time he sold Lighte pianos under the stencil of H. L. Schreiner, which certainly goes to show that he had some practical knowledge of the stencil piano trade at that date and was not so entirely verdant as he would have it appear. His eye teeth were cut long before he sold Marchal & Smith pianos, and it is bosh for him to pretend that he ever thought them actual makers.

In those days his motto was, "anything to beat Ludden & Bates," and as he could not buy Hale pianos direct from Hale, he was only too glad to get them under the Marchal & Smith stencil.

It certainly was "real mean" in the "gentleman with the clerical look, suave manners and white choker" to thus impose on an unsophisticated Southern dealer who "never had heard of stencil pianos." Giant sobs and tears as big as an oyster are needed to meet this sad case of misplaced confidence.

Yours truly,

LUDDEN & BATES SOUTHERN MUSIC HOUSE.

Friend Blumenberg:

I notice another communication from Mr. Schreiner in your MUSICAL COURIER of June 4. I see that he pleads ignorance as an excuse for his questionings. The letter from his neighbors—Ludden & Bates—adds imbecility as a further excuse; but even with their indorsement, I cannot let his false statements go unchallenged.

He asserts his ignorance in a transaction which he arranged in person, minute details of which he remembers, even down to the white choker of the gentleman with whom he arranged the business. He pleads ignorance of the most notorious facts in the music trade, and he brands as "fraudulent" business methods which he tells us he followed till the competition of "Tom, Dick and Harry" drove him out. He asserts that he thought he was dealing with successors to Marshall & Mittauer at a time when they were in active operation. He is surprised that business letters made no mention of details which were arranged in person, and finally he tells us he is going to Europe. God speed him and restore his poor shattered memory.

I have mentioned but a portion of the absurdities which his letter contains. I make no mention of what he says about the stencil business. All of that has been said before and repeated till there is nothing new in it. We might, indeed, discuss the "bogus" Schreiner pianos, but the principal witness in that case has obtained from his neighbors a certificate of mental unsoundness (it was very kind of Messrs. Ludden & Bates), and is on his way to Europe, so it does not seem a proper time to enter upon that discussion.

Now, friend Blumenberg (or Mr. Editor, if more in accordance with the proprieties), I trust you will pardon a passing allusion to ourselves. While Marchal & Smith have sought in every proper way to bring themselves prominently before the public—have expended tens of thousands of dollars in advertising their business and calling attention to their methods—they have never sought the notoriety that comes from controversy. Believing that the malice which prompts an attack is sufficient answer to itself, we have ignored the petty jibes of jealous and vicious rivals. But Mr. Schreiner has had dealings with us. He knows us thoroughly. His commendations of the pianos we sent him, and his grateful acknowledgements are among the most enthusiastic of the many thousands we have received. He is entitled to our attention, for we never neglect any who have once favored us with their patronage. We hope he will return with faculties restored, and if he then wishes to discuss our methods we shall be pleased to hear from him. We would say to him, however, that the discussion will be upon our methods as they are, not upon what ignorance and malice choose to assert of them.

Trusting that you will pardon this trespass upon your space, we are,

Truly yours,  
MARCHAL & SMITH PIANO COMPANY.

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(Seventh Regiment Band, formerly Graffula's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address: 25 Union Square, New York.

MISS ANNIE E. BEERÉ,  
Concert Contralto. Address MUSICAL COURIER Office, 25 E. 14th Street, New York.

MISS GEORGINE SCHUMANN,  
Teacher of the Piano-forte. Graduate Academy of Music, Dresden. Address Schirmer's Music Store, 35 Union Square, New York.

MAX TREUMANN,  
Baritone, Concert and Oratorio Singer. Vocal and Piano Teacher. 154 East 70th St., N. Y. City.

## Trade Notes.

—F. H. Damrosch, music dealer, Denver, Col., is going out of business.

—Mr. C. B. Dolge was to have left Bremen, last Saturday, for New York.

—H. Kroeger & Son's patent pianoforte frame is attracting considerable attention.

—Mr. Geo. W. Furniss, with Oliver Ditson & Co., is on a business trip to Philadelphia, Washington, and Richmond.

—H. Maynard, dealer in pianos and organs, St. Johns, Province of Quebec, offers to compromise with his creditors.

—N. J. Haines, Jr., has been on a flying trip to Albany, Buffalo, Detroit, Indianapolis, Cincinnati, Pittsburgh, and Philadelphia.

—A car-load of Steinway pianos was shipped on Saturday, per Great Western Dispatch line, to H. M. Brainard & Co., Cleveland, Ohio.

—A first-class organ voicer can secure an excellent position by addressing, with reference, VOICER, care of MUSICAL COURIER, 25 East Fourteenth street, New York.

—The sheet-music establishment of Edward Schuberth & Co. is now being enlarged. The new addition will give the firm nearly double the size of the present salesroom.

—Mr. J. H. White, of the Wilcox & White Organ Company, with his brother, E. H. White, left on the 6th inst. on their annual trip to Moosehead Lake, Me., for some of the "speckled beauties."

—Winkler & Kaack is the name of a new firm that handles pianos and organs in Kingston, Jamaica, West Indies. The firm has taken the agency of the Mason & Hamlin organs and pianos. Mr. Winkler was in the city this week.

—Mr. A. H. Hammond, of Worcester; Mr. H. Linsheimer, of Portland, Ore.; Mr. Sylvester Tower, of Cambridgeport, Mass.; Mr. C. C. Briggs, Jr., of Boston, Mass.; Mr. A. McTammany, of Worcester, Mass.; Mr. Geo. W. Lyon, of Chicago, and one of Steinert's are among the members of the trade who were in town last week.

—W. A. Smith, piano and organ dealer, Newport, Pa., asks a large organ house, whether the "Hardman" uprights are reliable pianos. As we are requested by the house to reply, we will state that the "Hardman" pianos are not only thoroughly reliable, but have an intrinsic musical value, consisting of a large sonorous tone, a sympathetic and responsive touch, and are made to last. So much for the "Hardman."

—The creditors of the estate of Albert Weber held a meeting in the office of Receiver Lydecker yesterday afternoon as we were going to press. The meeting was called in order to come to some definite conclusion as to the future of the business, which is at present in a very unsatisfactory condition. The far-seeing creditors are aware that unless immediate steps will be taken to put affairs in shape, the business must be wound up. It was rumored that F. G. Smith and another piano manufacturer had made an offer for the business.

—Our Cleveland correspondent, "Veritas," writes to us as follows: "Mr. C. S. Weber, an efficient piano tuner of our city, tells me that he has nearly perfected a great improvement in the construction of the piano scale, which will tend to revolutionize the piano trade. I trust his invention (he has applied for a patent) will meet with success, as the scales of some of our modern improved (?) pianos need revolutionizing; but I fear that nothing short of a cyclone or a charge of dynamite will affect them. I have, however, seen some alleged virtuosi who would be good ex-pounders of the dynamite attachment."

## The Music Wire Test.

NO article in the history of music-trade journalism has created such universal comment in the piano trade as our article of last issue on music wire, together with the appended tests. The many verbal comments we have heard have been unexceptionally favorable and our service to the piano manufacturers has been duly recognized.

The one unfavorable comment has come from interested parties who seem to misjudge our position and the ends we seek to reach. We have one great end in view, and that is the improvement of pianoforte construction, and whatever aid we can extend to manufacturers of pianos that will enable them to do justice to their instruments, their agents and the musical public will be extended free of considerations of any kind. Once, and for all, let it be understood that THE MUSICAL COURIER is edited in the interests of the music trade.

It is, therefore, with some regret that we publish the appended card, for it shows an unworthy animus:

NEW YORK, JUNE 6, 1884.

Blumenberg & Floersheim:

Please send us by bearer two copies of this week's issue of THE MUSICAL COURIER, which we desire to send to Felten & Guilleaume and Wm. Smith & Son; they should know, we think, how utterly incapable they are to make music wire for this country, and whom they should thank for acquainting the trade with this fact. Respectfully,

A. HAMMACHER & CO.

It is certainly a fact, that not only can Messrs. Felten & Guilleaume and Messrs. William Smith & Son learn something of importance regarding music wire intended for use in this country, after perusing our article in last week's issue, but every music wire manufacturer who accepts the conclusions we have discovered, will be able to make such changes and improvements as will be conducive to his interests. Neither of these firms is "incapable of making music wire for this country," as Messrs. Hammacher & Co. term it, but there is evidently room for improvement which both firms can take advantage of.

And now, as Messrs. Hammacher & Co. have deemed it proper to discuss the question, we will produce some old statistics that are self-evident endorsements of our tests.

Since our test has been published we have heard numerous comments, as we said before, and in every instance we have found that there is absolutely no competition between the Pöhlmann and the other wires; its pre-eminence is generally conceded; its price—much higher than that of any other wire—is willingly paid; it has gradually advanced in quality and resistance; at the Paris Exposition, 1867, it was tested on the machine used by Messrs. Pleyel, Wolff & Co., in the Exposition building; it was again tested at the Centennial Exposition, 1876.

Now, let us take the three following tests and notice the gradual improvement:

TESTS OF PÖHLMANN WIRE.					
	13.	14.	15.	16.	17.
1867, Paris Exposition.....	226	264	292	296	312
1876, Centennial Exposition. 265	287	320	331	342	
1884, MUSICAL COURIER....	275	290	325	355	410

The Smith wire was tested in 1867, at Paris; Nos. 14 and 14½ were tested and both broke at 214. The jury refused to make any further tests. The Smith wire at the Centennial stood tests as follows:

	13.	14.	15.	16.	17.
1876, Centennial Exposition. 221	242	242	287	320	
1884, MUSICAL COURIER....	210	210	250	255	315

This is an absolute retrogression. No doubt that somebody can learn something from perusing these comparative tests. Certain wire manufacturers must most assuredly improve their wires if they want them to be used in our American pianofortes. The question has become an important one and will not only be seriously considered by the manufacturer, but also by the large and

small piano dealers throughout the land, who must bear all the brunt if wires break, and the tuner, who has a great deal of trouble from that source, without proper compensation.

An able artisan, well known in the trade—Mr. Paul Gmehl, of Behr Brothers & Co.—sends us the following letter on the subject:

NEW YORK, JUNE 5, 1884.

Dear Friend Blumenberg:

Your article on the great burning "string question" is splendid. You deserve not only credit but praise from every party interested in pianos. But take my personal thanks for it, for I feel as though a great weight had been removed from my mind.

Truly yours, PAUL GMEHL.

## William C. Metzertott.

W. WILLIAM GUSTAVE METZEROTT, of the well-known music, piano and organ firm of W. G. Metzertott & Co., Washington, D. C., and a highly esteemed citizen, died at his residence, on Twelfth street, in that city, Saturday afternoon. Mr. Metzertott was born December 21, 1831, at Hilburghausen, in the duchy of Meiningen, Germany, where his father was noted for great skill as an engraver. His elder brothers followed their father's art, but William early gave evidence of exceptional musical talent, and he was soon apprenticed to a noted piano maker of the locality, to be at the same time thoroughly trained in music. When but a little over eighteen years of age young Metzertott secured his father's permission to emigrate to America, and he arrived in New York in 1848. He entered the piano manufactory of Bacon & Raven, where he was at once engaged, and worked for a number of years.

In 1855 Mr. Metzertott went to Washington and bought out the music store of George Hilbus, Jr., on the southwest corner of Pennsylvania avenue and Eleventh street, in the building now occupied by Thomas Dowling & Co. By energy and tact his business increased so that in 1865 he removed to No. 925 Pennsylvania avenue, and taking Mr. Edward Droop as a partner, the firm of Metzertott & Co., which is so widely known, was established. His father, mother, and two elder brothers finally came to this country, but his mother did not long survive the voyage and lies buried in one of Washington's beautiful cemeteries.

In 1858 Mr. Metzertott married the youngest daughter of Mr. C. H. Eisenbrandt, who was in the music business, in Baltimore, who, with five children, one daughter and four sons, the youngest but eight years of age, survives him.

The firm is one of the best known in the trade, and always enjoyed a high reputation for honor and integrity.

Mr. Metzertott was a public-spirited citizen, and was always identified with any movement to advance the prosperity of the city of his adoption. He was noted for his enterprise and integrity, and filled many offices of trust and responsibility. At the time of his death he was president of National Metropolitan Fire Insurance Company, and also of the new Washington Safe Deposit Company. He had been a director in the National Metropolitan and other banks, in several insurance companies, and other successful commercial and financial undertakings.

As a musical critic his opinions were highly valued, and visiting artists and managers invariably consulted him as to details for concerts and operatic engagements. His judgment in art matters was also singularly correct, and artists and connoisseurs often sought his advice. He was of a very retiring disposition, and performed numerous acts of unostentatious charity of which none knew save the grateful recipients of his bounty.

Mr. Metzertott had been in ill-health for many years, but for the past year his strength had been manifestly failing. On May 20 he went to Vernersville, Pa., hoping to be benefited by the change; but finding that he did not mend, he returned, and as Mr. Droop, his partner, assisted him from the cars and took him to his house, he exclaimed, "Thank God, I will die in my own home!"

The funeral took place yesterday.



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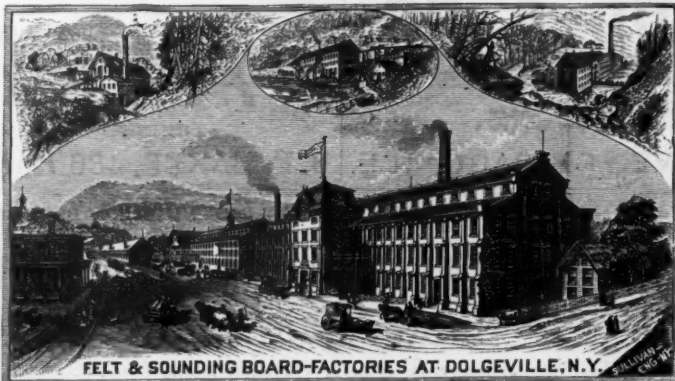
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